

Planning and Graphic

Lecture 1

Introduction

With the advancement of computers, drafting skills have dropped in demand. Design software has made it quick and easy to draw a design and make revisions. This is certainly the case with large, commercial landscape designs that often go through many changes. Software has made making changes to a design a very simple, quick process that if drafted by hand would require long hours of redrawing.

However, there are still many landscape designs drawn by hand and embraced by many landscape architects and designers as an art form. Drawing is closely related to art, which itself is a designing process. Thus, learning an artistic approach to creating a design helps support one's understanding of the design process.

Many students come to an introductory Planning and Graphic, landscape design and landscape architecture class knowing very little about the design process, not to mention how to draw. To assume that they know what a T-square is and how to use it would be a mistake. Because many of the tools and techniques are simple, they are often overlooked for explanation. An introductory class has to start with the very basics so that students can build on the fundamentals in advanced classes.

These lectures start at the beginning of the landscape design process and proceed with a simplicity that will help beginning students. These lectures serve as a reference for symbols and textures, and provides students with the skills to create an aesthetic plan drawing that communicates effectively.

The landscape industry of today continues to offer the services that it has in the past, structured both traditionally and nontraditionally. The three branches of the industry

are still the same as they have been for many years: landscape architecture, landscape contracting, and landscape management.

Using the traditional tools of the draftsman and/or the expanding technology of computers, the landscape architect or designer transfers ideas and concepts from his or her mind onto paper where they can be seen and understood by clients and others. By using different views of the design, printed text, colored renderings, computer imaging, and old-fashioned persuasion to get the client excited about the proposal, the landscape architect or designer seeks to gain client acceptance of the ideas and approval to begin.

Construction drawings, cost estimates, contract signing, and supervision of the construction on behalf of the client all follow as the designer's ideas come off the drawing board and go into the ground.

THE PURPOSES OF THE DRAWINGS AND THE TOOLS OF CHOICE:

The design of a landscape can be created in a variety of ways. For small areas, it is possible to assemble the plants and other materials to be used and then physically arrange them to suit the needs and preferences of the user. The point is that not all landscape designs need to be or are adaptive to being drawn before being installed. However, for most landscapes the design does begin as a drawing or series of drawings and illustrations that attempt to accomplish several things:

- display a concept of how the designed landscape will look.
- convey information about such things as proposed uses, plant selections, material choices, or special effects.
- convince clients of the landscape company's qualifications to complete their project, thereby serving as an important sales tool.
- provide specific information that will enable the persons responsible for installing the landscape to do so correctly.

Drawings can be accomplished using the traditional instruments of the draftsman or with a computer and one or more of the many software design systems that have been developed. Though some designers prefer solely either traditional drawing methods or computerized drawing methods, it is currently most common for landscape design firms to use both technologies as landscape plans evolve from the initial conceptualization to their finished forms. Though the development of computer graphic technology is on-going and impressive, it is premature to dismiss traditional methodology as unimportant and it is unnecessary to do so. It is best to become competent and comfortable using both traditional and computerized instrumentation in preparation for a career that includes landscape design (Figures 1 and 2).

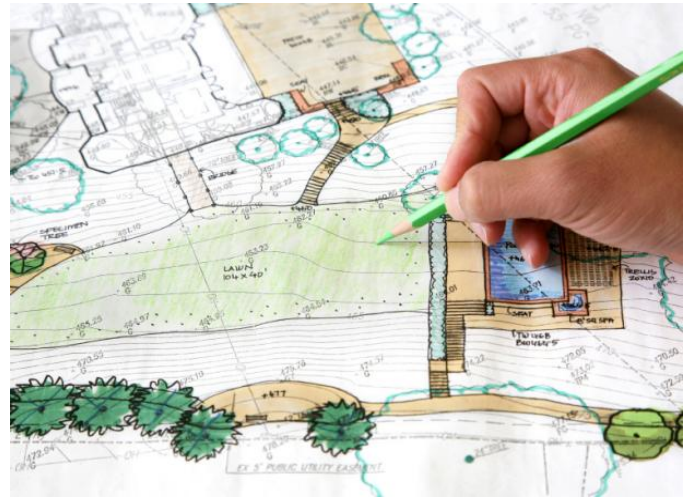
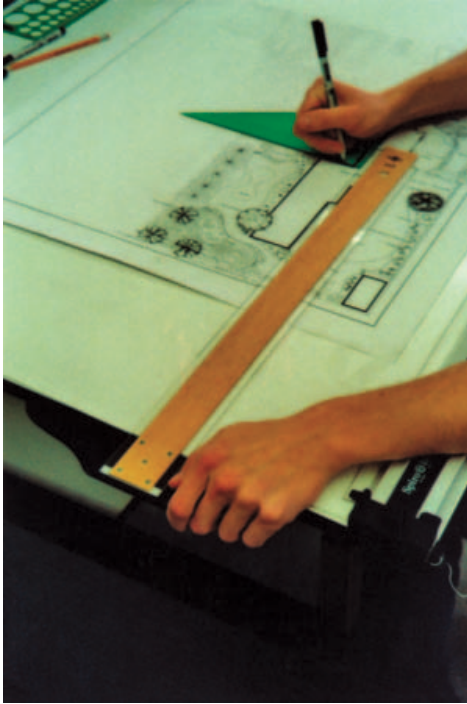


FIGURE 1 A designer using traditional instruments to create a landscape plan.

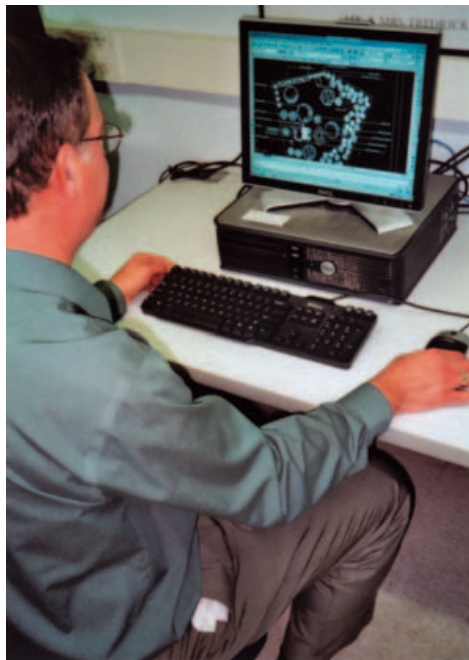
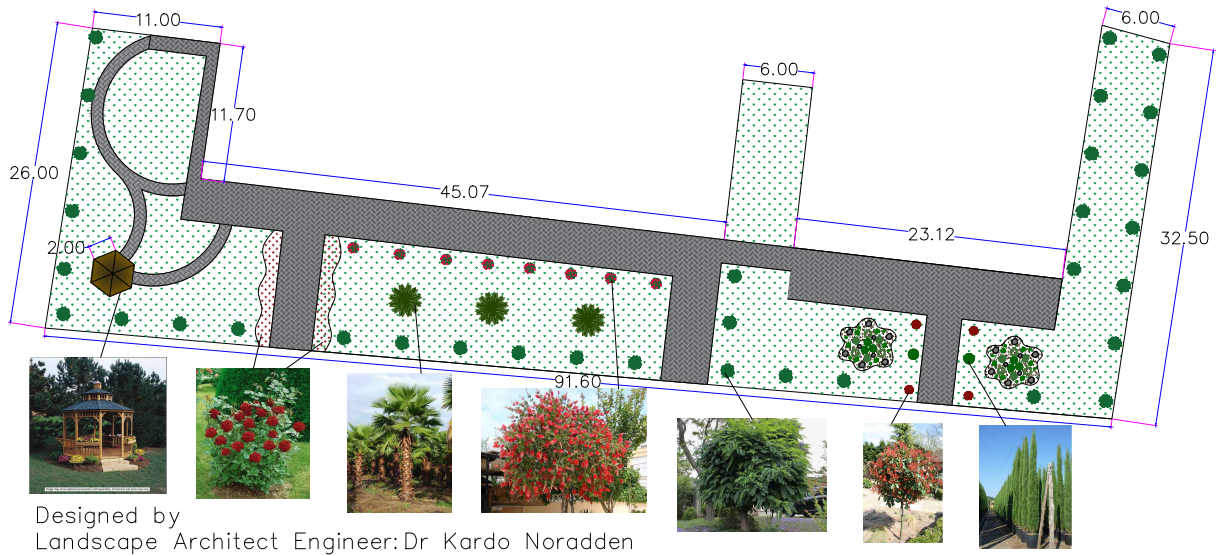
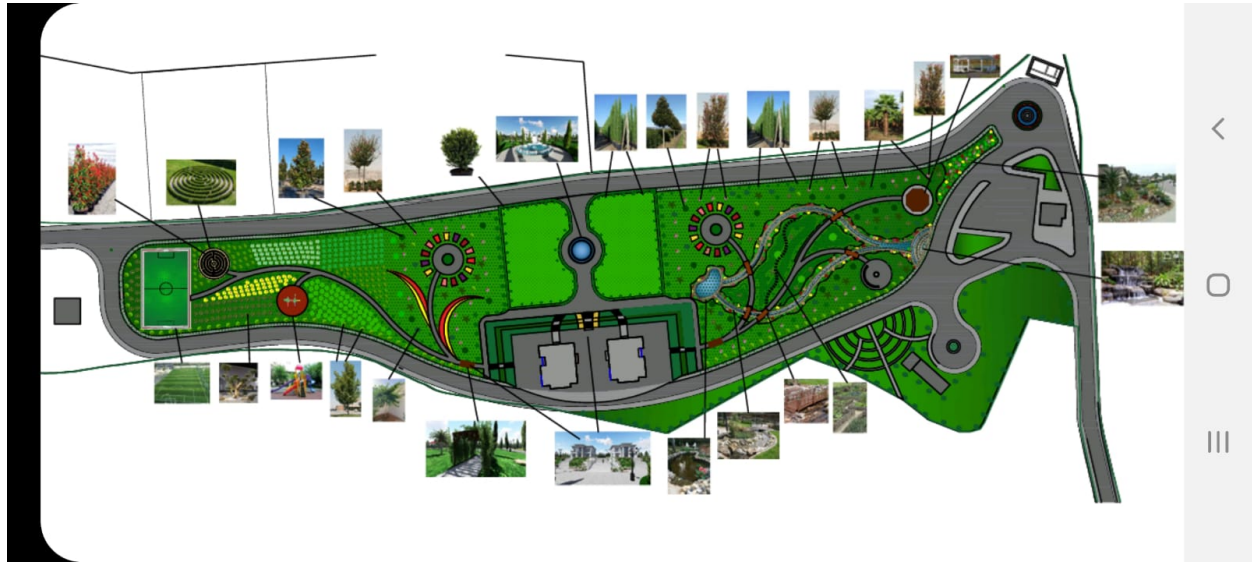


FIGURE 2 A design being developed using computerized drawing technology.



Planning and Graphic: is the art and practice of planning and projecting ideas and experiences with visual and textual content. The form it takes can be physical or virtual and can include images, words, or graphics.

Canopy The collective term for the foliage of a tree.

Focal point A point of visual attraction. A focal point can be created by color, movement, shape, size, or other characteristics.

Landscape management The extended care of existing landscapes, usually under terms of a contract.

Landscape contractor A professional who carries out the installation of landscapes.

Plant list an alphabetical listing of the botanical names of plants used in a landscape plan, their common names, and the total number used.

Symbols Drawings that represent overhead views of trees, shrubs, or other features of a landscape plan.

Section drawings: show only what is located on the cut line and nothing beyond it; they are used to illustrate architecture and construction details and not necessarily landscapes.

Planting plan: Planting plans are plan drawings that consist of simple symbols and labels that give exact plant placement.